



SCI-FI FOX

20TH CENTURY FOX'S GENRE FILM MAGAZINE

THE COAST IS TOAST IN VOLCANO

In the epic adventure film **VOLCANO**, Tommy Lee Jones and Anne Heche try to save Los Angeles when a vent in the earth's crust unleashes an incredible force of nature that spews an endless stream of fiery, deadly lava through the city's traffic choked streets.

Nervous Angelenos, and anyone else for that matter, might wonder if such a scenario is a geological possibility. For the answer, SCI-FOX turned to Pomona (Ca.) College professor, volcanologist and **VOLCANO** technical consultant Rick Hazlett. Despite **VOLCANO**'s unique concept, epic scale and never-before-seen special effects, Rick definitely sees the vivid imaginings of Hollywood's foremost talents as only a warm-up to the true power of Mother Nature.

TOMMY LEE JONES AND ANNE HECHÉ FIND THEMSELVES DEEP IN ASH IN THE AFTERMATH OF A VOLCANIC ERUPTION.



SF: When they first came to you with the idea of the story of a volcano erupting in the center of Los Angeles, what were your thoughts? Could this really happen?

RH: Well, there's little chance of that happening now. But there certainly was volcanic activity in California 10-15 million years ago. Now all that energy in the crust is manifested as earthquakes. Interestingly, there actually is a plausible scenario for getting molten rock up to the surface here. The crust of the Los Angeles basin is getting very thin. And where the crust is thin it's always possible for molten rock to worm its way up.

SF: How do you feel about volcanoes being the "hot" thing in Hollywood right now?

RH: Well, it's fun. It's great to get the public attention centered on volcanic activity, whatever the catch or the hook. I'm hoping that we're going to get more geology majors out of this. (LAUGHS)

SF: What kind of destruction are volcanoes capable of? Has Hollywood been able to capture their true power?

RH: Disaster films, no matter how imaginative, can really only hint at the destruction. In (the famous 19th century eruption in) Krakatoa, that eruption was even more powerful and catastrophic for the surrounding



TOMMY LEE JONES AND ANNE HECHÉ HANG ON IN FRONT OF A BURNING L.A. COUNTY MUSEUM OF ART.

region than anything seen in a fictional movie. Krakatoa put a big hole in the ground a couple of miles deep. In fact, we've not really experienced the worst that nature can



A FIREMAN IS BLOWN OUT OF HIS TRUCK IN AN EXPLOSIVE SCENE FROM VOLCANO.

cause in the way of a big volcanic eruption. The Yellowstone eruption (which happened a couple of million years ago) -- if that were to occur today it would pretty well destroy the commerce of five or ten western states and affect their redevelopment for a century. Most people have no idea that nature is capable of doing this. ▲

SANDRA BULLOCK AND JASON PATRIC TRY TO SAVE A CRUISE SHIP ON A COLLISION COURSE WITH DISASTER.



SCI-FOX INTERVIEWS SPEED 2: CRUISE CONTROL

DIRECTOR/PRODUCER JAN DE BONT



DIRECTOR JAN DE BONT ON THE SET OF SPEED 2: CRUISE CONTROL.

Following a career as one of Hollywood's most sought-after cinematographers, Jan De Bont made his feature directorial debut in 1994 with "Speed," a landmark film which went on to re-define the action-thriller genre. De Bont's second feature, "Twister," which also became a motion picture phenomenon, was 1996's second-highest-grossing film.

De Bont reunites with Sandra Bullock in the now-shooting SPEED 2: CRUISE CONTROL, and Jason Patric joins the team. Expect more non-stop thrills -- and breathtaking, state-of-the-art special effects -- as Annie (Bullock) and new beau Alex (Patric), vacationing in the Caribbean, are caught in the middle of a brilliantly conceived and executed takeover of an exclusive superliner cruise ship, sending them and the hundreds of passengers hurtling toward unstoppable disaster. Academy Award nominee Willem Dafoe plays the charismatic computer mastermind who orchestrates the ship's takeover.

De Bont took time off from his hectic schedule to talk with SCI-FOX about the surprising success of "Speed" and his plans for the sequel.



WILLEM DAFOE TAKES SANDRA BULLOCK HOSTAGE ABOARD A CRUISE LINER.

SF: How did the success of the first Speed affect you? During production, it wasn't heralded as the big event movie of the summer which, of course, it went on to become.

JDB: It's always better not to be touted as a big event movie because there's less pressure on you that way. You have a lot more freedom. I think in a way it also lets you be a lot more creative. I always felt when I was making "Speed" that it would be a successful movie, but certainly not to the extent that it finally was. But I felt that if you approach a movie in an original way, if you can cre-

ate great chemistry with your characters and get audiences really involved, they will want to stay with it. And with those two characters, I was confident that I

could create something special. But, then again, you never really know for sure.

SF: Did you immediately start thinking about a sequel after "Speed" became such a great success? I know the studio was!

JDB: I was happy to have just finished the first one -- I couldn't even think about going through it one more time. But the audience reactions were so positive that it made me feel very good. And I realized that the audience really liked those two people. And they loved Sandra! So, maybe somewhere in the back of my mind I thought there could be a sequel. I think that now is the right time. It's been three years.

SF: How did you initially approach SPEED 2: CRUISE CONTROL?

JDB: The best and only way to make a good sequel is to have a good idea. Initially, I read all kinds of ideas, but nothing clicked. Finally, I wrote the story myself. My goal was to create a situation in which the actors have that same kind of chemistry, and get the audience really involved again. And I had to find a way to top myself!

In the next issue of SCI-FOX, Jan De Bont shares his thoughts on Keanu Reeves' decision not to appear in the sequel, the casting of Jason Patric to star opposite Sandra Bullock, and future genre projects. ▲



GEORGE LUCAS ON THE STAR WARS TRILOGY SPECIAL EDITION



In our last issue (#3, vol. 1), George Lucas shared his thoughts on the origins of the STAR WARS TRILOGY SPECIAL EDITION and the specific changes he was making in the first film.

In part two of our interview, he discusses the enhancements for the special editions of THE EMPIRE STRIKES BACK and RETURN OF THE JEDI.

"We've done a lot of work improving the snow battle sequence in EMPIRE. We realized that we really need to re-matte the entire sequence, which is over 100 shots, so that the matte lines didn't show as much as they did before. That sequence has been completely redone and cleaned up. I call that part a 'psychological restoration' because EMPIRE, in 1980, was a kind of breakthrough in matting, but now it looks very dated and you can see matte lines. With the help of digital technology, we have vastly improved the mattes and the film will be the way you remembered it -- not the way it was.

"For the EMPIRE special edition, we also returned to the Cloud City sequence. When the set was originally built, it looked small and claustropho-

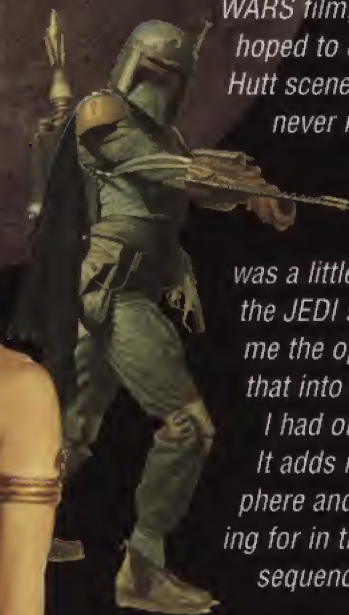
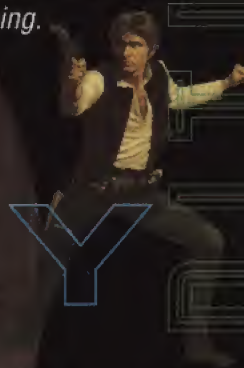
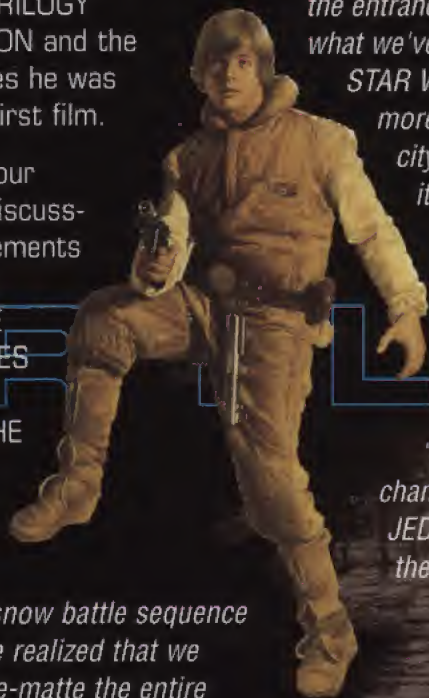
bic. And that always bothered me. I wanted it to be more open, to see more of the city. So we've added to the entrance into the city, similar to what we've done with Mos Eisley in STAR WARS. Now, there are many more shots coming up to the city, you'll get to see more of it, more speeders -- that kind of thing. You'll also see new, large windows, which will also open it up and makes it much larger.

"We've made several changes for RETURN OF THE JEDI. For example, in the Sarlac pit scene,

we've created a beak [for the huge creature residing in the pit] that comes out and attacks. We've also added more tentacles. Initially, there wasn't anything alive about the scene. Now, it's much more realistic and much more threatening.

"I always thought it would be fun to put a big musical number in a STAR WARS film, and had originally hoped to do it in the Jabba the Hutt scene in JEDI. But we never really had the time to shoot it -- all that made it in the original version was a little bit of music. So the JEDI special edition gave me the opportunity to turn that into the musical number I had originally envisioned. It adds more of the atmosphere and quality I was looking for in the Jabba-palace sequence."

The STAR WARS SPECIAL EDITION will be released in theaters nationwide on January 31, followed by THE EMPIRE STRIKES BACK on February 21, then RETURN OF THE JEDI on March 7. ▲



SCI-FOX ON THE WEB

Be sure and check out 20th Century Fox's new Web site, located at

<http://www.FoxMovies.com>.

All of the studio's motion pictures will be featured in this state-of-the-art site, as well as some cool extras such as a studio time capsule and early information on major projects. FoxMovies.com will also provide links to our dedicated sites, including our new and explosive VOLCANO site at

<http://www.volcano.com>.

Be sure and drop by Lucasfilm's STAR WARS TRILOGY SPECIAL EDITION site at

<http://www.starwars.com>.

In addition, there's some exciting genre goings-on at 20th Century Fox Home Entertainment's laserdisc Web site at

<http://www.foxhome.com/disc>.

where you can download an exciting ID4 electronic press kit and game. You'll also discover the latest on the much-anticipated laser release of ID4 (due January 22), re-live the precursors to "Resurrection" with the recent laser releases of ALIEN and ALIENS (remastered in THX and boasting 5.1 channels of Dolby Digital Surround), and experience an action classic as never before on home video as SPEED explodes on a hot, new disc featuring remastered audio in Dolby Digital Surround. ▲

EXCLUSIVE REPORT



SIGOURNEY WEAVER RETURNS AS RIPLEY AND WINONA RYDER (SEEN WITH ACTOR DOMINIQUE PINON) IS A SPACE SMUGGLER NAMED CALL IN ALIEN RESURRECTION.

FROM THE SET OF ALIEN RESURRECTION:

In our continuing efforts to keep you updated on one of the studio's most widely anticipated motion pictures -- ALIEN RESURRECTION -- SCI-FOX ran an interview with director Jean-Pierre Jeunet (his first on the subject) and a look at some of the film's storyboards. Now we're pleased to bring you an exclusive report from the production's first week of filming on the sound stages of 20th Century Fox, plus some intriguing early photos ...

The first week of filming ALIEN RESURRECTION proved to be a study in synchronicity -- an auspicious beginning indeed, especially given the multi-national composition of the crew, including Jeunet (who hails from France), producer Bill Badalato (from the U.S.), renowned French-born cinematographer Darius Khondji and production designer Nigel Phelps (from the U.K.).

Synchronicity also defined the sets and costumes, all designed to high-

light Khondji's cinematography. To emphasize the film's eerie suspense, Khondji and Jeunet elected to use the Technicolor process known as ENR, in which a certain amount of silver is added to the film during processing. In so doing, the dark colors become richer, the lighter hues appear muted and contrasts seem more extreme. Costume designer Bob Ringwood has created fantastically layered clothes, full of folds, crevices and ribbing. And production designer Phelps has constructed sets that allow Jeunet to play with shadow and create an atmosphere of ambiguity and excitement that audiences have come to expect from the Alien films.

Working among this striking visual panorama, Sigourney Weaver and Winona Ryder paired for some of the films most riveting sequences. The week ended with Weaver performing some "Ripley-esque" stunts, and Jeunet toasting his crew's hard work with a round of champagne at wrap. ▲

SCI-FOX WANTS YOU!

...to get the latest and exclusive news on 20th Century Fox's current and upcoming feature film science fiction projects. For a free subscription—and the chance to receive some special goodies— please fill out the form below and mail to SCI-FOX, 20th Century Fox Publicity, P.O. Box 900, Beverly Hills, California, 90213. Or ...You can e-mail us at: scifox@fox.com While you're at it, let us know what you think of SCI-FOX, and what you'd like to see in future issues. Thanks!

NAME.....

ADDRESS

PHONE NUMBER (optional)

E-Mail AddressWhere did you obtain your copy of SCI-FOX?.....